



GLORIA SEBASTIÁN FIERRO

Artist Statement

Gloria Sebastián Fierro's work looks into painting as a personal path to acquire knowledge and understanding of the self. Their work becomes a tool to philosophize without the use of language—philosophy made by the study of forms, of how things are presented to us. Fierro navigates the landscape between figuration and abstraction, and with a purposeful duplicity questions our perception, transforming the image into a mystical landscape.

Through Gloria Sebastián's practice, painting is seen as a way to challenge our mental construction of reality, to speculate what is on the other side of the image, and attempts to create a path to the landscape that is “behind”.

Fierro's profound connection to painting allows them to use it as grammar, as an established structure that proposes a flat, contained and limited surface, presenting a particular lived experience, a sum of moments in one plane. An experience that mutates is transformed through contemplation, turning the flat surface into the sum of many psychological and spiritual planes.

This concept of the limited plane has been fueling Fierro's most recent body of work, which emerges from their experience during Bogota's lock down—where finding a pathway to “other places” was more relevant than ever. This new body of work is an affirmation of Gloria Sebastian's continuous need to understand the “invisible” through painting.



Artista en su estudio / Artist in his studio.

My interest in painting is almost scientific. When I began to investigate it, to understand it, I wondered if it was possible to use the painting as a method of knowledge and investigation to face the nature of our existence; as a tool to philosophize without the use of language, philosophy made with the study of forms, of how things are presented to us.

When I started thinking about painting from the landscape, I did it mainly for two reasons: first, the landscape navigated between the figurative and the abstract, the landscape was both the one and the other, that place where things are and not at the same time. Second, the landscape summoned you asked as: what kind of experience do I have in front of something distant, remote, alien ...? How is it that I have no experience? Step by step I realized that I was talking about metaphysics.

The paintings that I have made in recent years are then experiments of a method that asks itself if that presented is something real or fictional, a projection and a real fact at the same time. I think that painting closely studies the phenomenal world - the construction of reality that we all have in our heads - and how these phenomena are presented to us to speculate what is on the other side of appearances and beyond our experiences; what is that world that we do not have access to? So, I intend to use painting as a path to noumena behind everything that is revealed to us.

With this in mind, I place my work as a direct descendant of the metaphysical painting that was established as such with the work of Chirico and Morandi; added to the spiritual search in painting, with the work of Kandinsky and Hilma af Klint.

When I work I am aware that painting is a grammar, an established scheme that proposes a flat and contained surface, a limited surface that presents a lived experience, a sum of moments, all at once. Thus, I use the very grammar of painting as subjects, as actors who reflect on their own limitations. That's where I place the metaphorical power of painting. I turn a flat surface into the sum of many planes that suggest and deny space at the same time, the objects within the space are contents and containers, generators and light receivers at the same time.

Gloria Sebastián Fierro
(Bogotá, 1988)

EDUCATION

2010, Maestro de Arte con énfasis en Artes Plásticas. Universidad de los Andes.

2015, MFA. Hunter College. New York

SOLO EXHIBITIONS

2020 Morir a tiempo. Próxima. Taller del Artista & Instituto de Visión. Bogotá.

Cuando entras y sales. Instituto de Visión. Bogotá.

2019 El porvenir. La Casita. Bogotá

Collection of what is not. Luce Gallery. Torino.

2016 Mercurio frente al sol. Galería instituto de visión. Bogotá.

2013 Fragmento de Constable. La Central. Bogotá

Caprichos al natural. Galería Jenny Vilá. Cali.

2011 Nube con Árboles, Galería Jenny Vilá. Cali.

De lejos, Cámara de comercio de Medellín, sede el Poblado. Medellín.

2010 Algo Bonito, Sala de proyectos, Universidad de los Andes, Bogotá.

SELECTED GROUP EXHIBITIONS

2021 Pintura Inmortal. Galería el Museo. Bogotá.

2020 Premio arte joven. Colsanitas - Embajada de España. Galería Nueve Ochenta. Bogotá.

2019 45 Salón Nacional de Artistas. Al revés de la trama. MAMBO. Bogotá.

Pastas el Gallo. Plaza España. Bogotá.

Cielos. Salón comunal. Bogotá

Pintura inmortal. Galería el Museo

2018 Mares. Salón comunal. Bogotá

Alac Fair. Instituto de Vision. Los Angeles

Pintura inmortal. Galería el Museo. Bogota.

2017 Armory. Instituto de Visión. Nueva York.

3x3. Galería Espacio alterno. Bogotá.

Proyectos LA. Los Angeles.

Artbo. Instituto de Vision. Bogota.

2016 Armory. Instituto de Visión. Nueva York.

Liste. Instituto de visión. Basel. Suiza.

An uncanny order. Jessica Silverman Gallery. San Francisco.

Art Basel. Instituto de Vision. Miami.

2015 MFA Thesis show. Hunter College Gallery. Nueva York

Entre y a travez de geografías. Museo de Arte de Medellín. Medellín

Cero normal. Instituto de Visión. Bogotá

Liste. Instituto de visión. Basel , Suiza.

Material. Instituto de visión. Mexico df.

ARTBO. Instituto de visión. Bogotá.

- 2014 Lenguajes sobre papel. Galería el Museo. Bogotá.
 Nuevas Aperturas. Museo de Arte Colsubsidio. Bogotá.
 La colectiva del año. Salon Comunal. Bogotá.
 Artbo, Instituto de Visión. Bogotá.
- 2013 Arte Joven. Galería Nueve Ochenta. Bogotá
 Green Works, Salón Comunal. Bogotá.
 Opening show. Skecth. Bogotá.
 ArteBa, Galería la Central, Buenos Aires, Argentina.
 La nueva pintura colombiana. Museo la Tertulia. Cali.
- 2012 Despuñes de todo, El parqueadero-Museo de Arte del Banco de la Republica. Bogotá
 Navidad de navidades. LA Galería. Bogotá.
- 2011 Ensayos para un mundo perfecto, Salón de Arte BBVA-Nuevos Nombres-Banco de la República,
 Casa Republicana, Biblioteca Luis Angel Arango. Bogotá.
 Ante y a través, Galería Espacio Alterno, Bogotá.
 V Salón de arte bidimensional, Fundación Gilberto Alzate Avendaño. Bogotá.
 Porque el papel está hecho para no olvidar. Galería Casas Riegner. Bogotá.
 6 Salón de Arte Jóven, Club el Nogal. Bogotá.
 No hay nadie en casa. Sala de Exposiciones Julio Mario Santodomingo, Universidad de los Andes.
 Nuevas Adquisiciones. Muse de Arte Contemporáneo de Bogotá. Bogotá.
- 2010 Proyecto tesis, Museo de Arte Contemporáneo, Bogotá.
 Balance de Blancos, Sala de proyectos, Universidad de los Andes, Bogotá.
 Porque mejor es posible, Universidad de los Andes. Bogotá.
 2000cm³, Galería Espacio Alterno, Bogotá
 La Buena Vida, 42 Salón Nacional de Artistas, Museo Bolivariano, Santa Marta.
- 2009 Casa de citas, Museo de Antioquía, Medellín.
 Los buenos deseos, Sala de proyectos, Universidad de los Andes. Bogotá.
 4 salón de Arte bidimensional, Fundación Gilberto Alzate Avendaño. Bogotá.

AWARDS

Mención de honor. Premio Arte joven, Colsanitas - Embajada de España y Bacanik, Bogotá, 2020.
 Grado honorífico. Hunter College, New York, 2015
 Kossak Painting Grant. Hunter College. New York. 2014
 Beca para artistas estudiando en el exterior. Ministerio de cultura. Colombia. 2014
 Premio de adquisición, Salón de Arte BBVA-Nuevos Nombres. 2012
 Mención de Honor, V Salón de Arte Bidimensional. Fundación Gilberto Alzate Avendaño. 2011.
 Trabajo de grado meritorio, Universidad de los Andes, 2010.
 Mención de Honor, Proyecto Tesis. MAC, 2010.
 Segundo Premio, 2000cm³, Galería Espacio Alterno. 2010

PUBLIC COLLECTIONS

Colección de Arte del Banco de la República de Colombia.
 The Deutsche Bank Collection
 Colección de Arte, Banco BBVA.
 Museo de Arte Contemporáneo de Bogotá.



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+571 322 6703 · Cra. 23 #76-74
Bogotá, Colombia